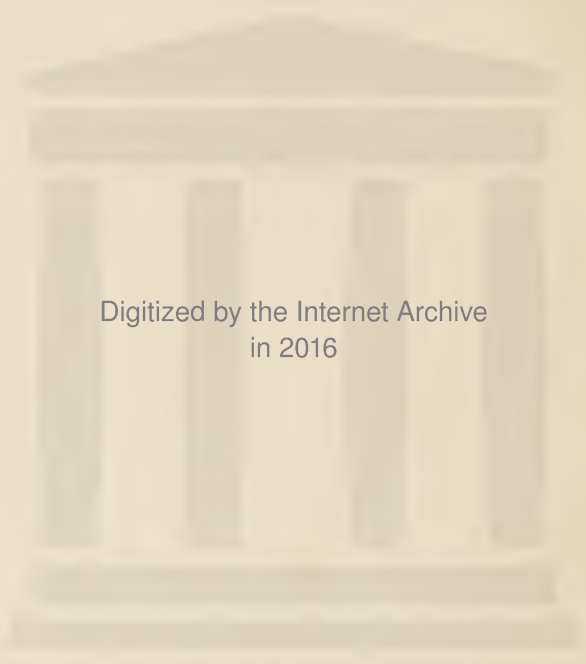


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THOMAS EAKINS
MEMORIAL EXHIBITION

M CM XVII

THE METROPOLITAN MUSEUM OF ART

LOAN EXHIBITION
OF THE WORKS OF
THOMAS EAKINS

NEW YORK
NOVEMBER 5 to DECEMBER 3
MCMXVII

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THE METROPOLITAN MUSEUM OF ART
October, 1917

LENDERS TO THE EXHIBITION

J. Carroll Beckwith

John F. Braun

Mrs. William A. Dick

Mrs. Thomas Eakins

The Fidelity Trust Co., Philadelphia

Mrs. E. H. Harding

The Jefferson Medical College, Philadelphia

Mrs. Louis N. Kenton

Samuel Murray

Gilbert S. Parker

The Pennsylvania Academy of the Fine Arts,
Philadelphia

Alexander Simpson, Jr.

The University of Pennsylvania

Miss M. A. Williams

INTRODUCTION

REALISM is the general ideal of the schools of northern Europe, though from about the end of the seventeenth century it was displaced by a courtly and artificial style in which, broadly speaking, reality served only as a more or less remote point of departure. The destiny of the nineteenth century was to set aside the trappings which hid from view the old tradition, and realism stands out as the main characteristic of the art of the century. The reaction began at the time of the French Revolution, taking the nature of a return to classical forms in which, however, the figures were rigorously studied from the living model. The next generation, Ingres at their head, made further advances in this direction and it was the great rivals of the classicists, the romanticists, quickened by the English landscapists of the time, who in effect formulated the creed of the realists as we know it. Both groups were working toward the same goal, as now appears from our point of view, the one through form and the other through light and effect. With Courbet's pictures in the Salon of 1851 the development showed itself complete.

Approximately the same evolution took place simultaneously in all the countries of European civilization. The Hudson River School in America was actuated largely by realism, but the efforts of its members were circumscribed by lack of foundation and experience.

INTRODUCTION

Certain of the young men who grew up in the atmosphere of this school were enabled to overcome these defects by study abroad—by contact with the main current of the movement in France. It is the work of the best of these, who were technically competent, even judged by foreign standards, and who still kept something of the quality of the rugged and homely America of their prime, which represents most significantly our artistic accomplishment.

Of this group was Thomas Eakins, sixty of whose pictures have been gathered here for a memorial exhibition. It is the first time that so considerable a number of his works have been shown together and consequently the first chance that the public has had comprehensively to judge his manly and thoughtful art. He was the most consistent of American realists, and throughout the forty-five years of his artistic career his point of view remained practically the same. His interest was in the people of his surroundings and in their work and recreations, and from these he chose his motives. His continual search was for character in all things. The purpose of his work seems at times akin to that of a scientist—of a natural historian who sets down the salient traits of the subject he is studying—but in his case the scientific point of view was directed by a keen appreciation of the pictorial and frequently of the dramatic. The technical side of his painting partook also of the scientific with stress on the studies of anatomy and perspective, which, however, were kept in due subservience by his recognition of the higher elements of art. His pictures manifest always a contained and serious outlook; they are free from all vagueness in thought or form.

INTRODUCTION

Eakins has never yet attained a general popularity. Only now and then did he condescend to please by charming color or elegant surfaces. Much of his work is indeed somewhat stern at first sight and his pictures demand an effort that all are not willing to give. But to those who take the trouble to enter into the artist's ideal, a wealth of rare observation and enthusiastic workmanship will be revealed; the austerities of the painting are seen as fitting to the themes.

THE facts of his life can be given in his own words. In answer to a request for information about himself in 1893, he replied in the following note: "I was born July 25, 1844. My father's father was from the north of Ireland of the Scotch Irish. On my mother's side my blood is English and Hollandish. I was a pupil of Gérôme (also of Bonnat and of Dumont, sculptor). I have taught in life classes, and lectured on anatomy continuously since 1873. I have painted many pictures and done a little sculpture. For the public I believe my life is all in my work. Yours truly, Thomas Eakins."

In elaboration of this characteristic letter it may be added that he first studied at the Pennsylvania Academy of the Fine Arts; that in the autumn of 1866 he went to Paris, where he stayed three years; that during those years he traveled in other parts of Europe and studied at various art centers; that in December, 1869, he went to Spain, where he painted Spanish subjects, among them *The Gipsy Girl Dancing* and a head of the gipsy girl, Carmencita Requena; that he returned to the United States in the summer of 1870 and settled in Philadelphia, where he lived until his death, June 25,

INTRODUCTION

1916. For some years he taught at the Pennsylvania Academy of the Fine Arts. Afterward the Art Students League was formed, with Thomas Eakins as instructor. In 1902 he was elected an associate of the National Academy of Design and later in the same year was made an Academician. As examples of his work as a sculptor we may cite the horses in relief on the Soldiers' and Sailors' Memorial Arch in Brooklyn and the reliefs on the Battle Monument at Trenton.

BRYSON BURROUGHS.

AWARDS TO THOMAS EAKINS

- 1878 Silver medal, Massachusetts Charitable Mechanics' Association, Boston
- 1893 Medal, Columbian Exposition, Chicago
- 1900 Honorable mention, Paris Exposition
- 1901 Gold medal, Pan-American Exposition, Buffalo
- 1904 Gold medal, St. Louis Exposition
- 1904 Temple gold medal, Pennsylvania Academy of the Fine Arts
- 1905 Proctor prize, National Academy of Design
- 1907 Second prize, Carnegie Institute, Pittsburgh
- 1907 Gold medal, American Art Society, Philadelphia

CATALOGUE

The paintings are arranged chronologically, so far as dated; those without dates are placed at the end of the paintings of the same general period.

1 PAIR-OARED SHELL

The professional oarsmen Barney and John Biglen on the Schuylkill River under the old Columbia Bridge.

Oil on canvas: h. 24; w. 36. Signed and dated on stone pier near right: *EAKINS 1872*. Signed on back: *EAKINS*.

Lent by Mrs. Thomas Eakins.

2 KATHERINE

Oil on canvas: h. 68; w. 50. Signed and dated at lower right: *Thomas Eakins 1872*.

Lent by Mrs. Thomas Eakins.

3 THE BIGLEN BROTHERS TURNING THE STAKE-BOAT

Barney and John Biglen represented racing on the Schuylkill River. Mr. Eakins himself is shown with arm upraised in the stake-boat.

Oil on canvas: h. 40; w. 60. Signed and dated on side of shell: *EAKINS* 73. Signed on back: *EAKINS*.

Lent by Mrs. Thomas Eakins.

4 JOHN BIGLEN IN A SINGLE SCULL

Originally painted for and presented to the artist's master, Gérôme. This is Eakins's copy of the original.

Water color on paper: h. $16\frac{3}{4}$; w. 23. Signed on scull: *EAKINS*.

Lent by Mrs. Thomas Eakins.

5 PROFESSOR BENJAMIN H. RAND

Physician, professor of chemistry, Dean of The Jefferson Medical College, and writer on medical chemistry; 1827-1883.

Oil on canvas: h. 60; w. 48. Signed at left: *EAKINS* 74.

Lent by The Jefferson Medical College, Philadelphia.

6 SAILBOATS (HIKERS) RACING ON THE DELAWARE

Oil on canvas: h. 24; w. 36. Signed on boat at right: *EAKINS* 74. Signed on back: *T. E.*

Lent by Mrs. Thomas Eakins.

7 SAILING

Oil on canvas: h. $31\frac{1}{2}$; w. $45\frac{3}{4}$. Signed at lower right: *To his friend William M. Chase. Eakins.*

Lent by Alexander Simpson, Jr.

8 ELIZABETH AT THE PIANO

Portrait of Elizabeth King Crowell.

Oil on canvas: h. 72; w. 48. Signed at lower right: *Eakins* 75.

Lent by Mrs. Thomas Eakins.

9 THE GROSS CLINIC

Portrait of Samuel David Gross, M.D., surgeon and writer on surgery, in his clinic at The Jefferson Medical College, Philadelphia; 1805-1884.

Exhibited at the Centennial Exhibition in Philadelphia, 1876, and at the expositions at Chicago, Buffalo, and St. Louis. (Gold medal, 1904.)

Oil on canvas: h. 96; w. 78. Signed and dated near bottom: *EAKINS* 1875.

Lent by The Jefferson Medical College, Philadelphia.

10 THE ZITHER PLAYER

Water-color on paper: h. 10 $\frac{5}{8}$; w. 8. Signed at lower right: *Eakins* 76.

Lent by Miss M. A. Williams.

11 WILLIAM RUSH CARVING THE ALLEGORICAL FIGURE OF THE SCHUYLKILL RIVER

Sculptor and carver in wood; 1756-1833. A bronze replica of this statue stands near the water-works in Fairmount Park, Philadelphia. The original wooden figure, for which "a celebrated belle

of the time consented to pose," stood for many years in Centre Square, since called Penn Square, and later in Fairmount Park. It was finally removed in a state of decay.

Oil on canvas: h. 20; w. 26. Signed and dated at lower right: *EAKINS* 77.

Lent by Mrs. Thomas Eakins.

12 NEGRO BOY DANCING

Water-color on paper: h. $17\frac{1}{4}$; w. $21\frac{5}{8}$. Signed and dated on bench at right: *EAKINS* 78.

Lent by Mrs. Thomas Eakins.

13 HARRY LEWIS

Oil on canvas: h. $23\frac{7}{8}$; w. 20. Signed on back: *EAKINS*.

Lent by Mrs. Thomas Eakins.

14 MARGUERITE IN SKATING COSTUME

Oil on canvas: h. 24; w. 20. Signed at lower right: *EAKINS*.

Lent by Mrs. Thomas Eakins.

15 THE ARTIST AND HIS FATHER
HUNTING REED-BIRDS

Oil on canvas: h. 18; w. 27. Signed on side of boat: *BENJAMINI EAKINS FILIUS PINXIT*. Signed on back: *EAKINS*.

Lent by Mrs. Thomas Eakins.

16 THE FAIRMAN ROGERS
FOUR-IN-HAND

Oil on canvas: h. 24; w. 36. Signed and dated on step at lower left: *EAKINS 79*.

Lent by Mrs. William A. Dick.

17 THE CRUCIFIXION

Oil on canvas: h. 96; w. 54. Signed on back: *CHRISTI EFFIGIEM EAKINS PHILPHI-ENSIS PINXIT MDCCCLXXX*.

Lent by Mrs. Thomas Eakins.

18 RETROSPECTION

Oil on wood: h. $14\frac{3}{8}$; w. $10\frac{1}{4}$. Signed and dated at upper right: *EAKINS 1880*.

Lent by Mrs. Thomas Eakins.

19 MENDING THE NET

Oil on canvas: h. 32; w. 45. Signed and dated near bottom: *EAKINS 81*.

Lent by Mrs. Thomas Eakins.

20 TAKING UP THE NET

Water-color on paper: h. 9; w. $13\frac{1}{2}$. Signed on boat: *EAKINS 81*.

Lent by Mrs. Thomas Eakins.

21 SPINNING

Water-color on paper: h. 11; w. 8. Signed and dated on spinning wheel: *EAKINS 1881*.

Lent by Mrs. Thomas Eakins.

22 THE SPINNER (A SKETCH)

Oil on canvas: h. 30; w. 25. Signed on back:
EAKINS.

Lent by Mrs. Thomas Eakins.

23 THE WRITING MASTER

Portrait of the artist's father.

Oil on canvas: h. 30; w. 34 $\frac{1}{4}$. Signed at lower
right: *EAKINS* 82.

Lent by Mrs. Thomas Eakins.

24 J. LAURIE WALLACE

Artist and pupil of Eakins.

Oil on canvas: h. 50; w. 32. Signed at lower right:
EAKINS.

Lent by Mrs. Thomas Eakins.

25 DR. HORATIO C. WOOD

Physician, naturalist, and writer; born 1841.

Oil on canvas: h. 64; w. 50. Signed at lower
right: *EAKINS*.

Lent by Mrs. Thomas Eakins.

26 PROFESSOR GEORGE F. BARKER

Chemist and physicist, professor at the University
of Pennsylvania (1873), and author of a text-book
of chemistry and many scientific papers; 1835-
1910.

Oil on canvas: h. 60; w. 40. Signed and dated at lower right: *EAKINS 1886*.

Lent by Mrs. Thomas Eakins.

27 WALT WHITMAN

American poet; 1819-1892.

Oil on canvas: h. 30; w. 24. Signed at upper right: *EAKINS 1887*. Inscribed on back: *WALT WHITMAN PAINTED FROM LIFE by THOMAS EAKINS 1887*.

Lent by the Pennsylvania Academy of the Fine Arts, Philadelphia.

28 SAMUEL MURRAY, SCULPTOR

Pupil of Eakins; born 1870.

Oil on canvas: h. 24; w. 20. Signed and dated on back: *THOMAS EAKINS 1889*.

Lent by Samuel Murray.

29 PROFESSOR HENRY A. ROWLAND

Physicist, professor at Johns Hopkins University, and writer; 1848-1901.

Professor Rowland is shown with a diffraction grating in his hand. His engine for ruling is beside him and in the background his assistant, Mr. Schneider, is working at his lathe. The frame is ornamented with lines of the spectrum and with coefficients and mathematical formulæ relating to light and electricity, all original with Professor Rowland and selected by himself.

Oil on canvas: h. 68; w. 54 $\frac{1}{4}$. Inscribed at lower left: *Prof. Henry A Rowland. Thomas Eakins 1891.*

Lent by Mrs. Thomas Eakins.

30 THE CONCERT SINGER

Oil on canvas: h. 75; w. 54. Signed at upper right: *EAKINS 92.*

Lent by Mrs. Thomas Eakins.

31 JOHN McLURE HAMILTON

Artist; born 1853.

Oil on canvas: h. 80; w. 50 $\frac{1}{4}$. Inscribed at lower left: *To my friend Hamilton. Eakins 95.*

Lent by Mrs. Thomas Eakins.

32 THE CELLO PLAYER

Portrait of Rudolph Hennig, a musician of Philadelphia.

Oil on canvas: h. 64; w. 48. Signed and dated at lower right: *Eakins 96.*

Lent by the Pennsylvania Academy of the Fine Arts, Philadelphia.

33 THE AGNEW CLINIC

Portrait of D. Hayes Agnew, M.D., operative surgeon, anatomist, and writer on surgery and anatomy, in his clinic at the University of Pennsylvania Medical School; 1818-1892.

The right-hand figure of the two behind the nurse is Mr. Eakins himself. The surgeon operating is

the late Dr. J. William White of Philadelphia, known familiarly as Dr. "Willie" White.

Oil on canvas: h. $74\frac{1}{2}$; w. $130\frac{1}{2}$. Inscribed on back: *AGNEW. CHIRURGI. EAKINS. PHILADELPHIENSIS. EFFIGIEM. PINXIT.*

Lent by the University of Pennsylvania.

34 GENERAL E. BURD GRUBB

Civil War veteran. Envoy extraordinary and minister plenipotentiary to Spain, 1890; born 1841.

Oil on canvas: h. 30; w. 22. Signed on back at lower right: *T. E.*

Lent by Mrs. Thomas Eakins.

35 CHARLES F. HASELTINE

Oil on canvas: h. 24; w. 20. Signed on back: *EAKINS.*

Lent by Mrs. Thomas Eakins.

36 WILLIAM H. MACDOWELL (A SKETCH)

Father of Mrs. Thomas Eakins.

Oil on canvas: h. 28; w. 22. Signed on back: *EAKINS.*

Lent by Mrs. Thomas Eakins.

37 THE BLACK FAN

Portrait of Mrs. Talcott Williams.

Oil on canvas: h. 80; w. 40. Not signed or dated.

Lent by Mrs. Thomas Eakins.

38 THE BOHEMIAN

Oil on canvas: h. 24; w. 20. Signed at lower right: *EAKINS*. Signed on back: *T. E.*

Lent by Mrs. Thomas Eakins.

39 COW-BOY SINGING

Water-color on paper: h. 18; w. 14. Signed at lower right: *EAKINS*.

Lent by Mrs. Thomas Eakins.

40 HOME RANCH

Oil on canvas: h. 24; w. 20. Signed on table at right center: *EAKINS*.

Lent by Mrs. Thomas Eakins.

41 THE RED SHAWL

Oil on canvas: h. 24; w. 20. Signed on back: *EAKINS*.

Lent by Mrs. Thomas Eakins.

42 THE SWIMMING HOLE

Oil on canvas: h. 27; w. 36. Not signed or dated.

Lent by Mrs. Thomas Eakins.

43 THE VETERAN

Oil on canvas: h. 23 $\frac{1}{8}$; w. 17. Signed at lower right: *EAKINS*.

Lent by Mrs. Thomas Eakins.

44 SALUTAT

Oil on canvas: h. 50; w. 40. Signed and dated:
EAKINS 1898.

Lent by Mrs. Thomas Eakins.

45 BETWEEN ROUNDS

Oil on canvas: h. 50; w. 40. Signed and dated at
lower right: *EAKINS 99.*

Lent by Mrs. Thomas Eakins.

46 WRESTLERS

Oil on canvas: h. 16; w. 20. Not signed or dated.

Lent by Mrs. Thomas Eakins.

47 MRS. FRISHMUTH, COLLECTOR OF
MUSICAL INSTRUMENTS

Oil on canvas: h. 96; w. 72. Signed and dated at
lower right: *EAKINS 1900.*

Lent by Mrs. Thomas Eakins.

48 THE THINKER

Portrait of Louis N. Kenton.

Oil on canvas: h. 82; w. 42. Signed at bottom:
Eakins 1900.

Lent by Mrs. Louis N. Kenton.

49 RUTH

Oil on canvas: h. 24; w. 20. Inscribed on back:
*LAURA K. HARDING FROM THOMAS
EAKINS 1903.*

Lent by Mrs. E. H. Harding.

50 J. CARROLL BECKWITH

Artist; born 1852.

Oil on canvas: h. 83; w. 48. Inscribed on back:
48×84 *Beckwith TO MRS. CARROLL
BECKWITH FROM HER FRIEND
THOMAS EAKINS 1904.* Signed at bottom
of easel: *THOMAS EAKINS 1904.*

Lent by J. Carroll Beckwith.

51 MONSIGNOR DIOMEDE FALCONIO

Cardinal; born 1842.

Oil on canvas: h. 72; w. 54¼. Inscribed on back:
*HANC EFFIGIEM ILLMI AC REVM DIO-
MEDI FALCONIO ARCH LARISSENSIS ET
DELEGATI APOSTOLICI IN STATIBVS
FÆDERATIS AMERICÆ SEPTENTRIO-
NALIS PINXIT THOMAS EAKINS WASH-
INGTONII MDCCCCV.* Signed on back:
EAKINS.

Lent by Mrs. Thomas Eakins.

52 JOHN B. GEST

Former President of the Fidelity Trust Company
in Philadelphia.

Oil on canvas: h. 40; w. 30. Signed and dated at
lower right: *EAKINS 1905.*

Lent by the Fidelity Trust Company, Philadelphia.

53 DR. GILBERT L. PARKER

Oil on canvas: h. 24; w. 20. Inscribed on back:
*TO HIS FRIEND GILBERT L. PARKER.
THOMAS EAKINS 1910.*

Lent by Gilbert S. Parker.

54 MRS. GILBERT L. PARKER

Oil on canvas: h. 24; w. 20. Inscribed on back:
*TO HIS FRIEND MRS PARKER. THOMAS
EAKINS 1910.*

Lent by Gilbert S. Parker.

55 WILLIAM M. CHASE

Artist; 1849-1916.

Oil on canvas: h. 24; w. 20. Inscribed on back:
*TO MY FRIEND WILLIAM M. CHASE.
THOMAS EAKINS.*

Lent by John F. Braun.

56 CLARA

Oil on canvas: h. 24; w. 20. Signed at lower right:
T. Eakins. Signed on back: *EAKINS.*

Lent by Mrs. Thomas Eakins.

57 ELIZABETH R. COFFIN, ARTIST

Oil on canvas: h. 24; w. 20. Signed at lower right:
EAKINS.

Lent by Mrs. Thomas Eakins.

58 DR. THOMAS FENTON

President of the Philadelphia Art Club.

Oil on canvas: h. 60; w. 30. Signed on back: *T. E.*

Lent by Mrs. Thomas Eakins.

59 MISS PARKER

Oil on canvas: h. 60; w. 40. Not signed or dated.
Lent by Mrs. Thomas Eakins.

60 THE YOUNG MAN

Oil on canvas: h. 45; w. 26. Signed on back: *T. E.*
Lent by Mrs. Thomas Eakins.

NOTE. The two pictures by Eakins which are owned by the Museum are hung in their usual places, *The Chess Players* in Gallery 12 and *Pushing for Rail* in Gallery 13.

INDEX

	NUMBER
Agnew Clinic, The	33
Artist and his Father Hunting Reed-birds, The .	15
Barker, Professor George F.	26
Beckwith, J. Carroll	50
Between Rounds	45
Biglen Brothers Turning the Stake-Boat, The .	3
Biglen, John, in a Single Scull	4
Black Fan, The	37
Bohemian, The	38
Cello Player, The	32
Chase, William M.	55
Chess Players, The; see page 14.	
Clara	56
Coffin, Elizabeth R., Artist	57
Concert Singer, The	30
Cow-boy Singing	39
Crucifixion, The	17
Elizabeth at the Piano	8
Fairman Rogers Four-in-hand, The	16
Falconio, Monsignor Diomedes	51
Fenton, Dr. Thomas	58
Frishmuth, Mrs., Collector of Musical Instru- ments	47
Gest, John B.	52

INDEX

	NUMBER
Gross Clinic, The	9
Grubb, General E. Burd	34
Hamilton, John McLure	31
Haseltine, Charles F.	35
Home Ranch	40
Katherine	2
Lewis, Harry	13
Macdowell, William H. (A Sketch)	36
Marguerite in Skating Costume	14
Mending the Net	19
Murray, Samuel, Sculptor	28
Negro Boy Dancing	12
Pair-oared Shell	1
Parker, Dr. Gilbert L.	53
Parker, Mrs. Gilbert L.	54
Parker, Miss	59
Pushing for Rail; see page 14.	
Rand, Professor Benjamin H.	5
Red Shawl, The	41
Retrospection	18
Rowland, Professor Henry A.	29
Rush, William, Carving the Allegorical Figure of the Schuylkill River	11
Ruth	49
Sailboats (Hikers) Racing on the Delaware	6
Sailing	7
Salutat	44
Spinner, The (A Sketch)	22
Spinning	21
Swimming Hole, The	42

INDEX

NUMBER

Taking up the Net	20
Thinker, The	48
Veteran, The	43
Wallace, J. Laurie	24
Whitman, Walt	27
Wood, Dr. Horatio C.	25
Wrestlers	46
Writing Master, The	23
Young Man, The	60
Zither Player, The	10



1

PAIR-OARED SHELL



2

KATHERINE



3

THE BIGLEN BROTHERS TURNING THE STAKE-BOAT



4

JOHN BIGLEN IN A SINGLE SCULL



5

PROFESSOR BENJAMIN H. RAND



6

SAILBOATS (HIKERS) RACING ON THE DELAWARE



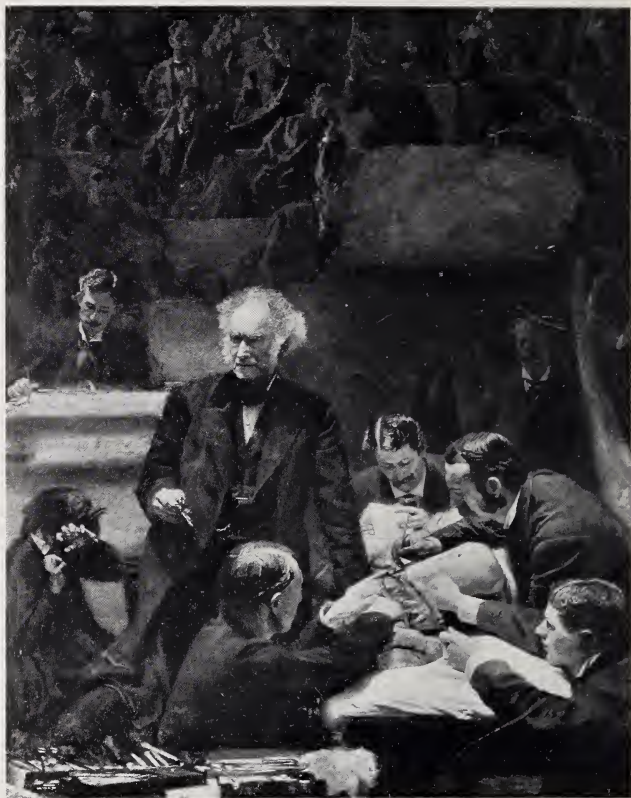
7

SAILING



8

ELIZABETH AT THE PIANO



9

THE GROSS CLINIC



10

THE ZITHER PLAYER



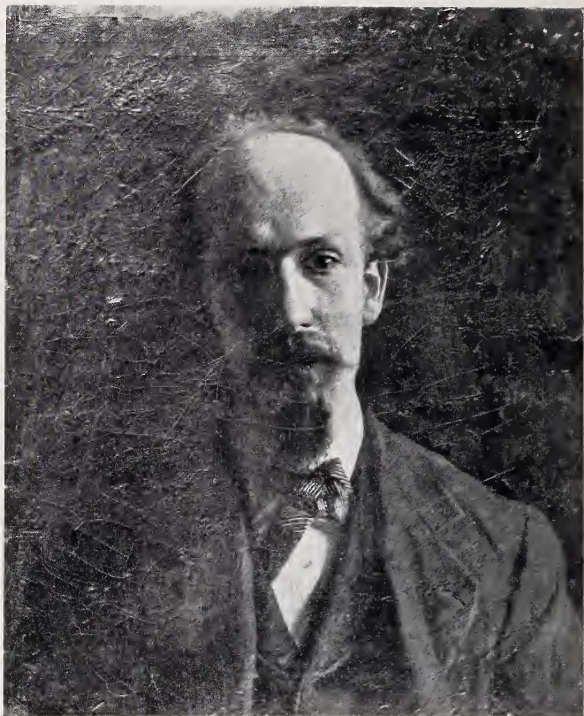
II

WILLIAM RUSH CARVING THE ALLEGORICAL
FIGURE OF THE SCHUYLKILL RIVER



I 2

NEGRO BOY DANCING



13

HARRY LEWIS



14

MARGUERITE IN SKATING COSTUME



15

THE ARTIST AND HIS FATHER
HUNTING REED-BIRDS



16

THE FAIRMAN ROGERS FOUR-IN-HAND



17

THE CRUCIFIXION



18

RETROSPECTION



19

MENDING THE NET



20

TAKING UP THE NET



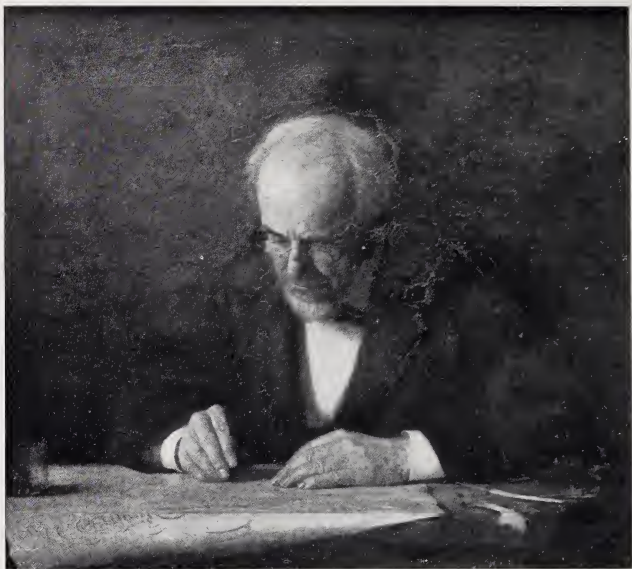
21

SPINNING



22

THE SPINNER (A SKETCH)



23

THE WRITING MASTER



24

J. LAURIE WALLACE



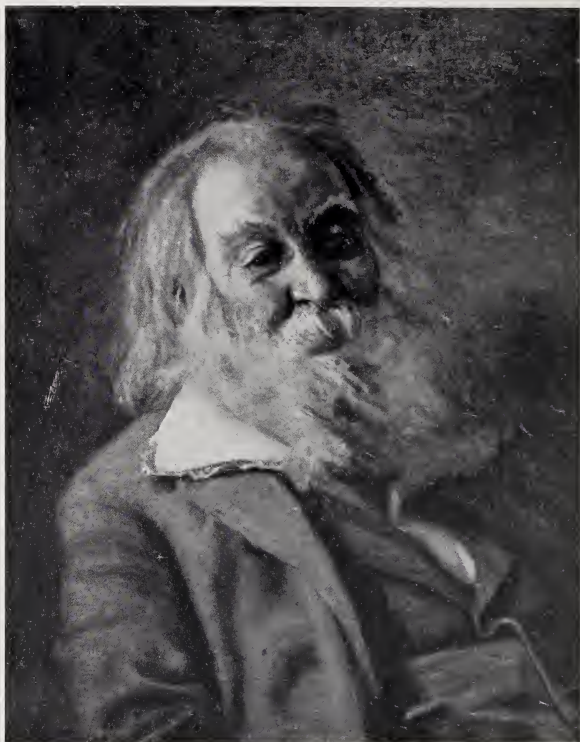
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DR. HORATIO C. WOOD



26

PROFESSOR GEORGE F. BARKER



27

WALT WHITMAN



28

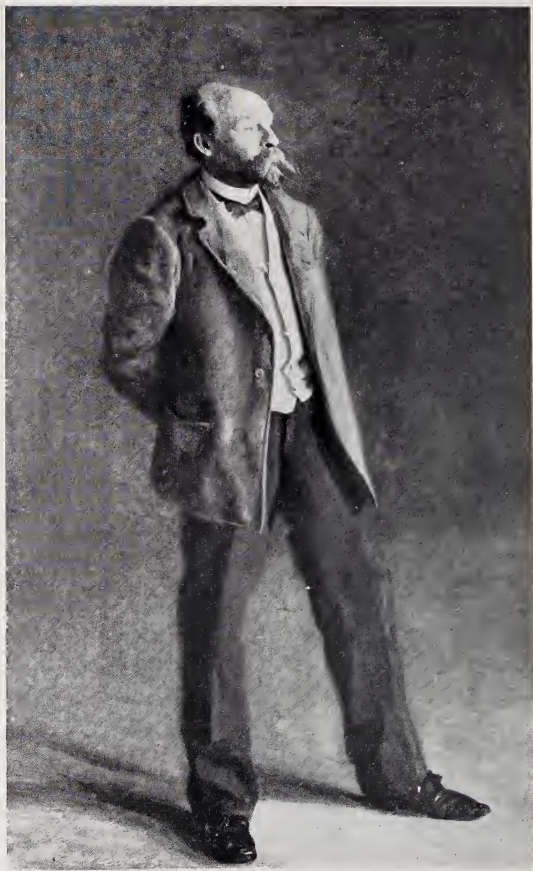
SAMUEL MURRAY, SCULPTOR





30

THE CONCERT SINGER



31

JOHN McLURE HAMILTON



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32

THE CELLO PLAYER



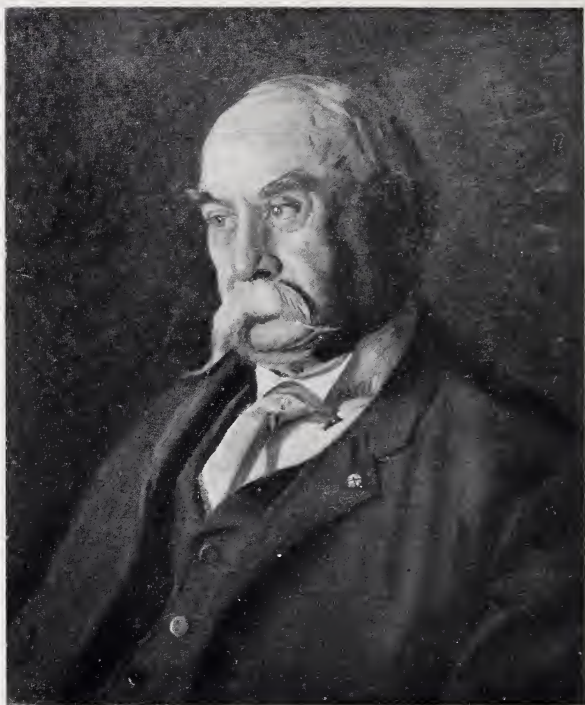
33

THE AGNEW CLINIC



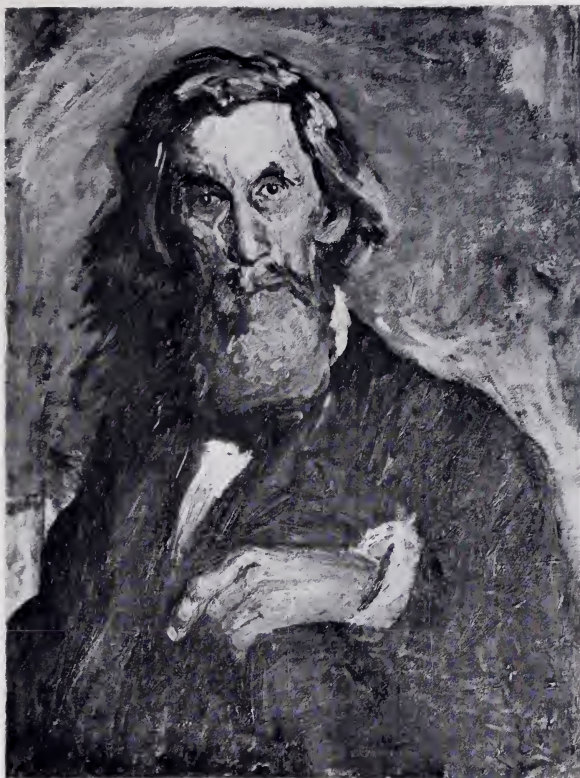
34

GENERAL E. BURD GRUBB



35

CHARLES F. HASELTINE



36

WILLIAM H. MACDOWELL (A SKETCH)



37

THE BLACK FAN



38

THE BOHEMIAN



39

COW-BOY SINGING



40

HOME RANCH



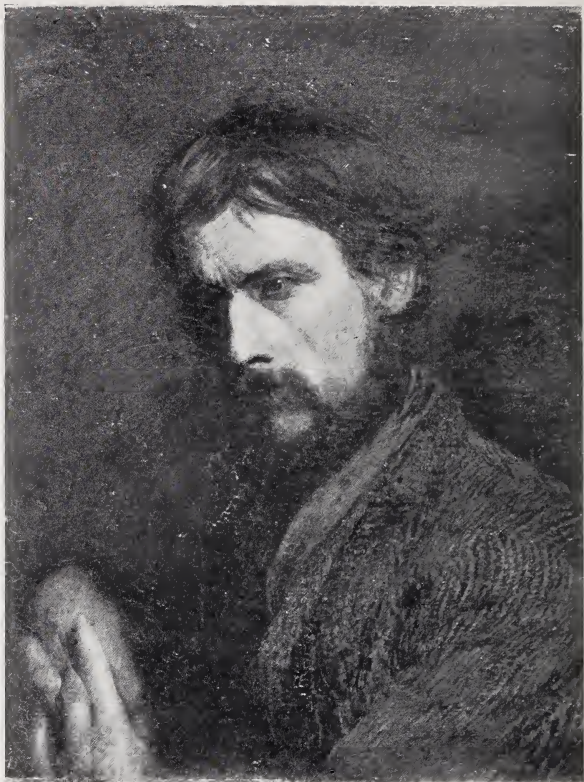
41

THE RED SHAWL



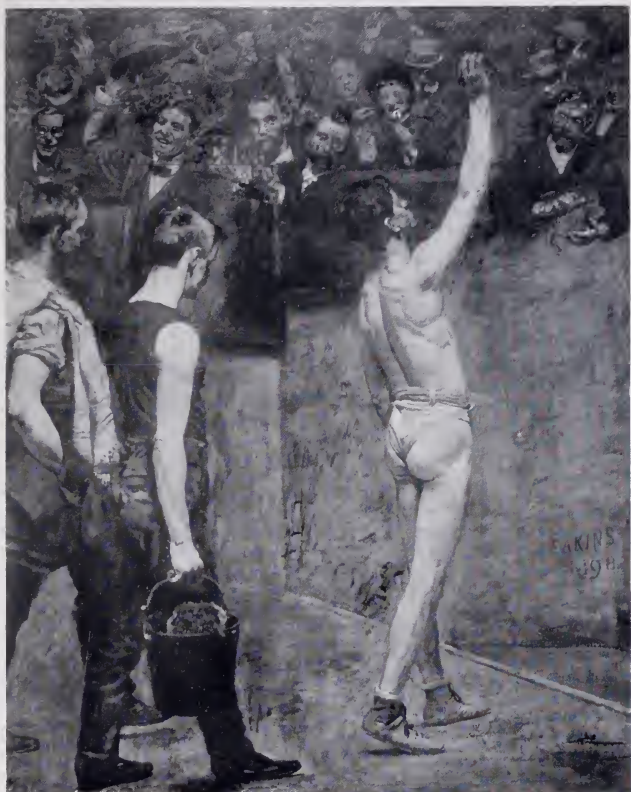
42

THE SWIMMING HOLE



43

THE VETERAN



44

SALUTAT



45

BETWEEN ROUNDS



46

WRESTLERS



47

MRS. FRISHMUTH,
COLLECTOR OF MUSICAL INSTRUMENTS



48

THE THINKER



49
RUTH



50

J. CARROLL BECKWITH



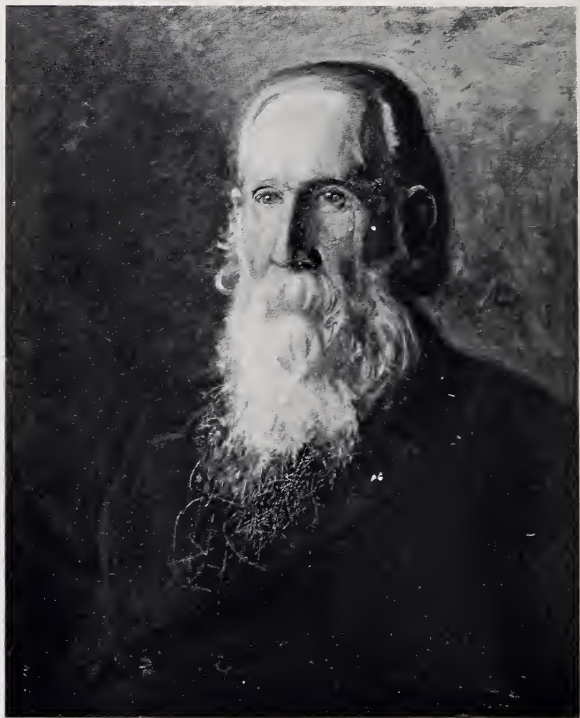
51

MONSIGNOR DIOMEDE FALCONIO



52

JOHN B. GEST



53

DR. GILBERT L. PARKER



54

MRS. GILBERT L. PARKER



55

WILLIAM M. CHASE



56

CLARA



57

ELIZABETH R. COFFIN, ARTIST



58

DR. THOMAS FENTON



59

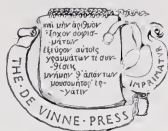
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60

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